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ORCON

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH  
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## SUMMARY ANALYSIS

### REMOTE VIEWING (RV) SESSION CCC-90

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate an individual identified as Mr. Daugherty who is being held hostage in Iran. The viewer described a two-story "L" shaped building in what he felt was a rather exclusive suburban area. The viewer felt that there were other hostage personnel kept at this site, but that at the time of the session they were temporarily elsewhere, location unknown.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-90

TIME

#66: This will be a remote viewing session for 0830 hours,  
1 May 1980.

PAUSE

Relax and concentrate now. Relax and concentrate. Focus your attention, and your observations solely on Mr. Daugherty whose picture I have shown you. Focus your attention; locate Mr. Daugherty and describe your perceptions to me.

PAUSE

+02 #08: He's in an "L" shaped building. It's a two-story building. Right at the "L" is...kind of a tree there. There's something circular in the corner. Like a...like a statue. The round (phonetic)...looks like (not audible-mumbling) Small courtyard...in front of that is a wall. Wall is capped (phonetic) like...light tile.....this is just something that caps off the wall.

#66: And, as you look at this building, indicate to me this specific area in the building where Daugherty is located.

PAUSE

#08: All right. I ain't done that yet.

#66: Just look at the building from the outside and see if there's a point in the building you could see where Daugherty is located.

PAUSE

#08: My attention is brought upon.....behind the tree at the "L" shaped in that area.

#66: And, which floor?

#08: Second.

PAUSE

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#08: There are thin....again they.... There are thin poles at the bottom of the arch...boxes that.....in the front of the building there's sort of a balcony all the way to the road.....all the way 'cross the front.....

#66: Ok.

#08: There's another.....there's a wall on the right of the building...it looks brick...say,same continuation of that same wall on the right side, and beyond that point there are other similar structures. The "L" shape seems to be important, and on the other side there seems to be a continuation of a wall, but.....there's a street there. It's not a four-way intersection. It comes to....,.... a dead end so that you have to make a right or a left

+08 I got the impression of.....not a very big city at all.....  
a distinct impression of a suburbia somewhat, I guess...  
exclusive where you would have better than upper middle-  
class people who are there.....that's kind of an exclusive  
suburb or something.. The street in front of it...of that  
building seems to round off and curve so that this entire  
set-up ...uh...very large curve.....keep getting a need  
+09 to look for the ocean.

Like somehow this entire area faces distant body of water.  
Like this were on the outskirts, or something, and beyond  
this area is very deserted land. Beyond that is a body of  
water.

#66: Ok. Focus now down, very narrow focusing your field right down to Daugherty. Focus down.....

#08: Can I go up for a second?

#66: Certainly!

PAUSE

+11 #08: This place...this area...this is as a central building....  
there's something about columns and a tower that predominates  
the entire building. That entire area.....there's ...uh...  
like an exterior boulevard that goes all the way around  
this thing. That center...building...main attraction....  
it's a predominant feature.....and south of what I see is  
where he is.....on the outskirts.....and beyond, to  
the north are mountains or hills. Beyond where he is, I  
just got an impression of a vast expanse.

PAUSE

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#08: Ok. I'm waiting.

#66: Focus now, narrowly down on this building closer and closer and closer. Move inside the building, and as you approach the area where he's located describe as you go.

PAUSE

+14 #08: The first impression is of a very quiet, wide room for such a small building.

PAUSE

Extremely weird, but on one wall seems to be a place for a fireplace to.....I don't know.....a very....in proportion to the size of the room is alot of light in the back of the room with a main window.

PAUSE

+15 I don't see any indication of physical abuse.

#66: Tell me what makes you say that.

#08: I just.....got him in open white shirt and jeans.....

PAUSE

+16 I keep.....this is like a conference room. There's no table there, but there should be one.

PAUSE

+17 There's a cot in the right corner of the room. He reads alot. Then there's a feeling of relief.

#66: Explain this to me.

+18 #08: //It's just a raw impression of relief....contentment. He reads alot and, I guess, he's made up his mind, and...uh//. no apprehension.....there's no sense of apprehension. //

#66: All right. Turn your attention now to determining whether or not there is anybody with him.

#08: Nobody in that room, except him.

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#66: Ok. Look around the area for other personnel, and identify them for me.

PAUSE

#08: Got a hard time moving (mumbling).

PAUSE

+20 #08: // There's one more guy in the left part of the wing, and next to that guy there should be somebody there. But, he's not physically present. Then, there's the guy... just described, I guess. //

PAUSE

And, to the right of that or the other "L" there seems to be two more places where people should be.....they are, but, they're not physically present....just a white accent (phonetic).....

PAUSE

+22 Our guy.....the weird thing about this thing is that the second floor is that I seem to have to go through the room to get to the other, I think. Can't find any dumb corridors. I get the impression downstairs is all for.....around here. I'm under the impression of 5 people responsible to oversee this thing. I'm having a hard time with the inside of this building.

#66: Ok. I have no further questions about the target area. Now, if there is anything that you think you would like to add, do so now.

#08: No, no. That's it.

#66: Ok. Fine. Let's draw the impressions that you had.

PAUSE

#08: Ok. I'm going to indicate in sketch 1 where I picked this up here, at the very beginning. And, I'll try and give you a view of what I saw from the front. In fact, that's where I was when you said you wanted a view.

#66: Ok.

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#08: And, what I got the impression was.....I'm going to make this small because there's a lot of garbage to put in here.....of an "L" shaped type building...came like this.....this is not quite right but, what the hell. Predominant features....there was a huge tree here.....something here, ok.....and there was like there were arches....huge arches which looked like poles because they seemed to meet, and this went all the way around. It continued....what I thought were poles turned out to be arches.

And, here there seemed to be a balcony....it was like there were two floors...and this was all...uh...white, yellowish cement sort of.....In the front of the yard, or in the center of this courtyard there is something circular.....like this was a.....a fountain or a statue of something. It was dry. Had like a white cement or something. Like a sculpture. I don't know what to...call it. And, then beyond here was the wall. I got the impression it was somewhat circular here, and there was a....what I thought was a red brick wall...and the weird thing about this is that it was capped. As if...you know...the old European roof tiles where it's kind of circle like. Got the impression these were more or less at 90 degrees. The wall was capped off with something. This wall extended here, and extended here, but somewhere around here it stopped, or it continued this way.....and this way here. And there was foliage here, and beyond the wall was street. And, the weird thing about this was street that goes to the right and to the left, but it was definitely a dead end here.

Oh yes. There was a gate, but it had an arch on the gate. But, that looked like cement of some kind.....and this was a grated gate. That's about the perspective. Over here were other buildings along the street, and down here too. And, this entire.....I should draw my street.....particularly here where this curved.....which is little unlike what I saw in the overview shot.....that was separate. But, here, I got the impression the street was curving away from the house. Particularly on this right side.

#66: Ok. And, you say further down the street there were also buildings....there were also buildings further down the street.

#08: Yeah. It's like there were series of building along this boulevard type road.....and it just continued as if it were on, on a beach or something....that was weird too.

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#66: Ok. Now, can you tell me something about the styling of these continuing buildings?

#08: No....they seemed....well, they seemed in a style, but they weren't as elaborate as this one. They were more rectangular.....more simpler.

#66: No. Let me see if I can rephrase my question.

#08: Go ahead.

#66: Are they residential buildings; are they business buildings; offices.

#08: Yeah....no, no, residential with small shops. I think most of the small shops were to the right.

#66: Ok. As opposed to office buildings.

#08: Yeah. No. They were nothing beyond two stories, it seemed. That's why I said it looked like suburbia or suburban setting...not a very busy setting....or not a metropolis.

#66: More residential than.....

#08: Very residential. Uh...maybe I should jump to the overview.

#66: Ok.

#08: I don't want to lose that.

#66: Ok. Why don't you go ahead and do that now.

#08: I felt.....what I was trying to figure out is give you some type of geographical feature that would help to maybe pinpoint where this thing was. I just felt before going inside since I was...wherever I was...I thought it was time to go for the overview shot. And, what I got....the impression was....almost a square like....busy area.... was alot of houses and streets. They weren't completely square. They all kind of spoked into the middle, ok. In here was the distinctive feature where everything seemed to lead...like the Champs d'e Lesai (phonetic) or something. There was, what I think, was a building. Some kind of official or religious building, and on top of this building was a huge spire and it predominated the entire view of the city.. And then I got the distinct impression.....no, this is much, much smaller.....that this entire thing was

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surrounded by...like you would in the European cities.....  
by an exterior boulevard that gave access to the interior  
of the city. Where he was in relation to this feature,  
as I understood it, was around here someplace. I'll call  
it Daugherty building, ok. That's the overall impression  
that I got.

Then I got lost in directions here. I wanted to  
say there's a vast expanse here.....that it was sort of  
desert like.....going towards the ocean.....and one side.....

#66: Ok. Towards the bottom of the page...then you feel that  
it's a.....

#08: Yeah....this would be south.....to me it was south.....

#66: Ok. Towards the bottom of the page you seemed to think  
there was a vastness and maybe some water beyond the vastness.

#08: Yes. In here.....

#66: Which would be to the right of your page.

#08: Yes.....would be a mountaineous or hilly area. This thing  
about the ocean kept coming back, but I had a hard time  
pinpointing it in terms of distance, but there was a  
nearness of it. But, not in terms of 10 miles, 6 miles; but  
in terms of maybe.....I don't know.....300, 500 miles, or  
something like that. Somewhere in here....or someplace.  
the ocean was there someplace.

#66: I can understand from your altitude how simply changing  
your focus would bring many things....

#08: Yeah....it just....was there...and it came back three times.  
But, it was there, and it was from the overview, view of  
the damn thing. some place in there was the ocean in some  
proximity. I'm going to draw that spire on 2 here. It  
was just so, so blatantly high and huge...and had...I think,  
some religious or official significance. It just powered over  
the entire area. And underneath...this is the building  
huge....huge building. Maybe I'd better redraw this to  
try and give you some.....no, I'll just draw the overview  
of the L shaped building.

#66: Ok. So we're moving to page 3 then.

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#08: Ok. This will be a third attempt at a sketch. I saw him....and this was the tree.....in here someplace..... It doesn't make sense, but this room was much more spacious than anything in there. I had a hard time inside. I couldn't, I couldn't...seemed when I changed rooms I was going from one wall to the next, to the next, to the next and there was no corridor.

#66: You didn't go in and out of doors and down hallways, but you.....

#08: There were no hallways. I couldn't see any hallways. I just went through the doors.....through the doors. I got the impression there's a bearded man here.

#66: Not Daugherty, but another.

#08: Not Daugherty. But, somebody else, smaller. And, these other two impressions of whiteness which gave the impression that these other guys should have been there, but they weren't. And, yet they physically should be there, wherein, around here....I'll just put that whiteness.....people should have been.....I don't know how to describe that.

#66: Do you get a feeling for.....

#08: I don't know who they were.

#66: Oh. How about...I realize you have told me now you don't know where they were. Do have any kind of feeling about why they weren't there? Had they been gone a long time?

#08: It was just a feeling that...something that they were doing in connection with being held, but it wasn't a...you know... not a bad feeling that they were being used or abused or.....

#66: Ok. Is it a temporary absence or a permanent absence.

#08: Yes. It was a temporary. Very temporary absence.

#66: The impression is that of a temporary absence rather..... than a permanent absence.

#08: And, I had two more of those which I'll label with a circle and an X. And, I think there's somebody else here, but I'm not sure. That was very dim and very dark. I had these 3 white spaces which would indicate temporary.....

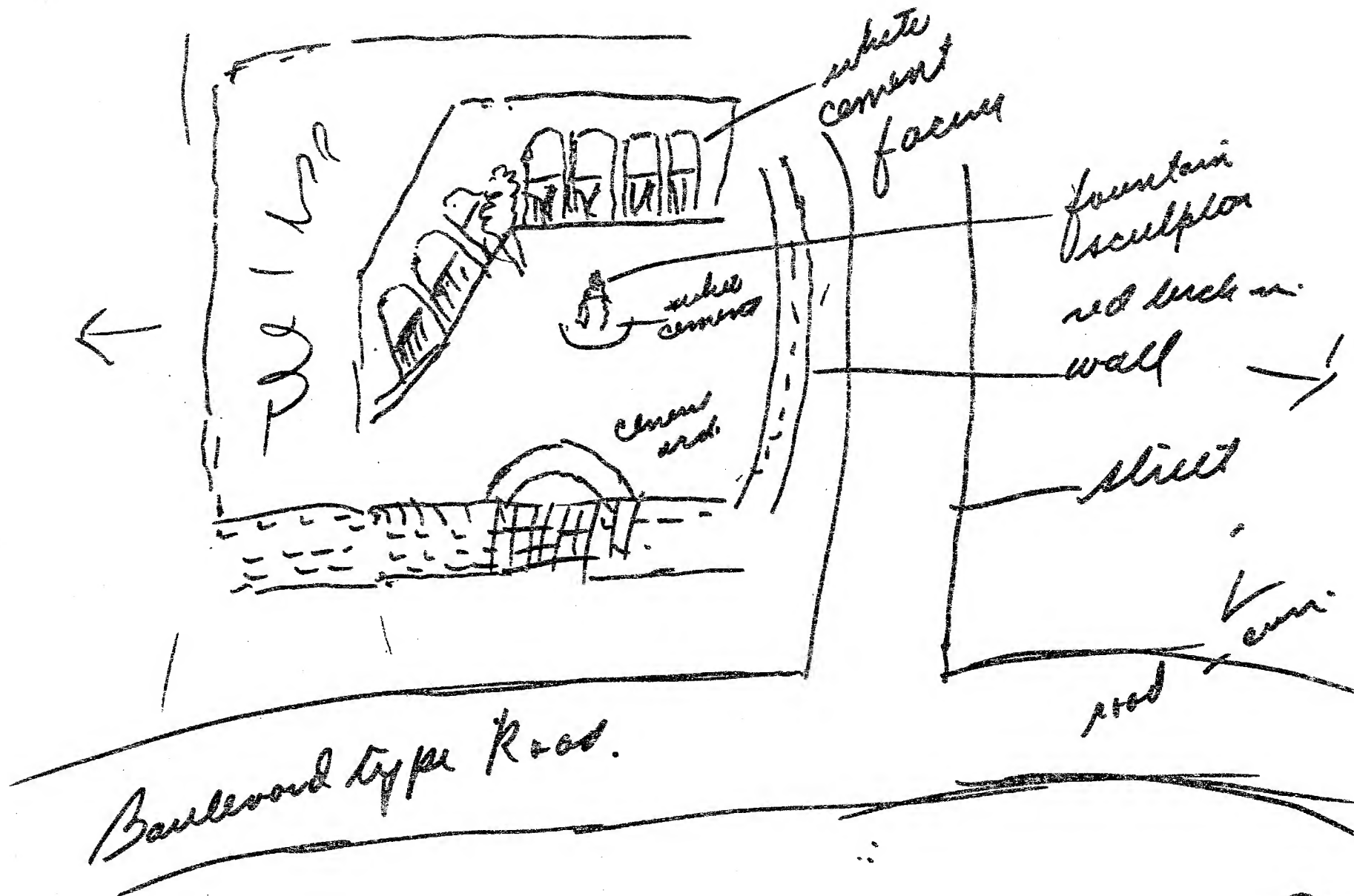
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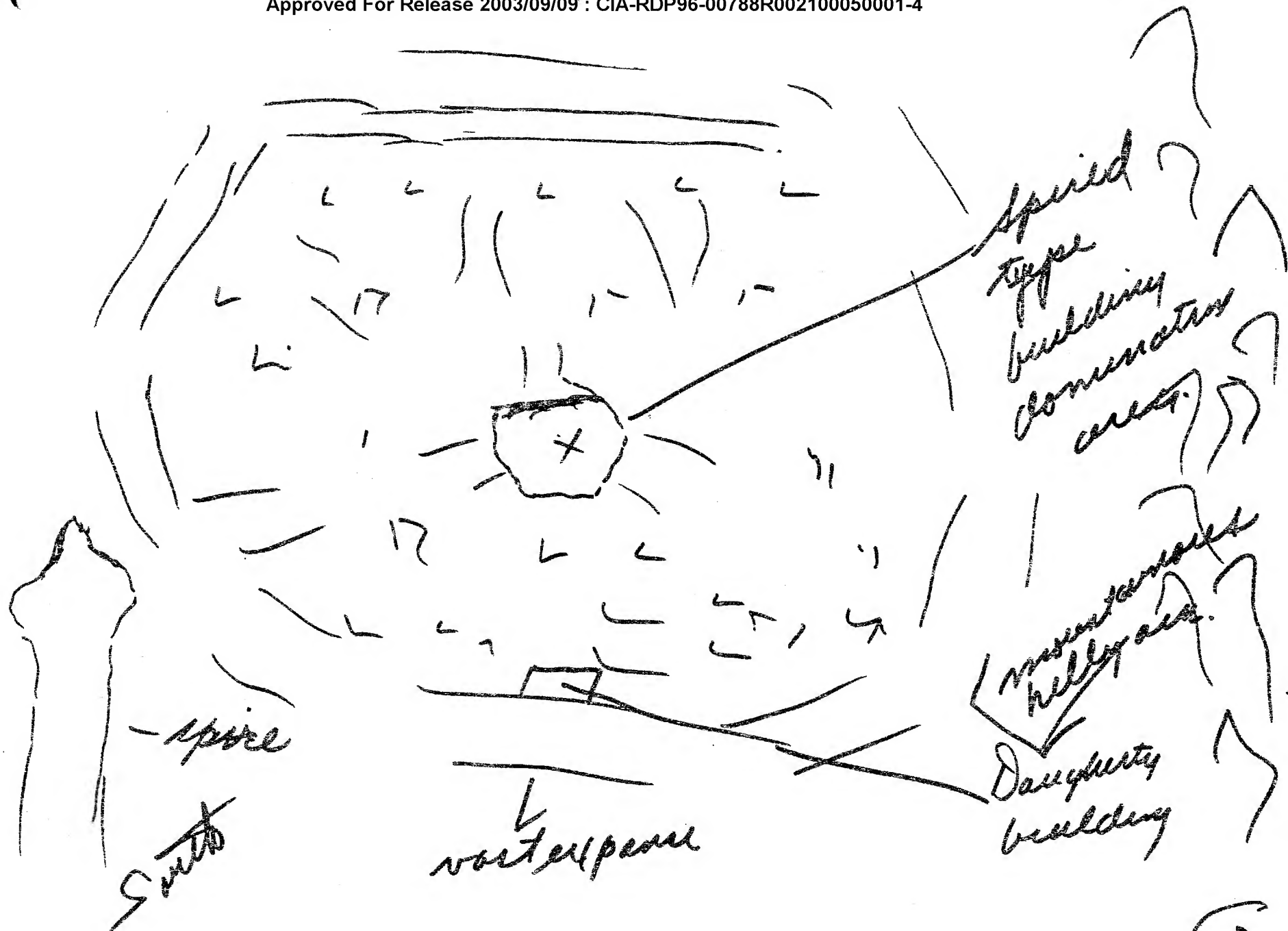
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- #66: Am I correct in assuming this is all on the upper floors?
- #08: All the upper floor. The bottom floor was all devoted to ..uh..caretaking and living quarters for the four or five people that were responsible for that entire area.
- #66: Did you see any of the four or five.....
- #08: Just an impression of 4 or 5 bodies.
- #66: Responsible people.
- #08: Yes. Uh.....dressed in revolutionary type gear. Khaki or....what do you call those.....not utility jackets, but.....
- #66: Fatigues!
- #08: Fatigue jacket type thing. But, I didn't dwell on those guys ....found them where they were.....and kind of left 'em alone.
- #66: Ok. To go back to the bearded man down there, did you have a chance to look at him?
- #08: I didn't dwell on him. I thought he might be one that I worked on before...the 5 foot 7, 5 foot 8 that I described before with the beard and the glasses. But, I didn't dwell too much on him. Uh....the inside of the room...I described .....do you want a sketch of that.
- #66: I don't think the inside of the room is necessary. It's kind of a bare room with fireplace.
- #08: Yeah. But, the weird thing about this was that he was in a bigger room than any of these other guys. And, there was....I don't know if it was because of the location.....and there was a huge window to the rear which doesn't make sense either because it's a corner. But, there was alot of light coming over there...and that thing about the fireplace and stuff....I, I got the impression there should have been a long table....conference type table or huge dining room type thing.....and his cot was on to the right of the window. And that's about it.
- #66: Anything else you want to add?
- #08: No.
- #66: How do you feel about the session?
- #08: Uh...good, very good.

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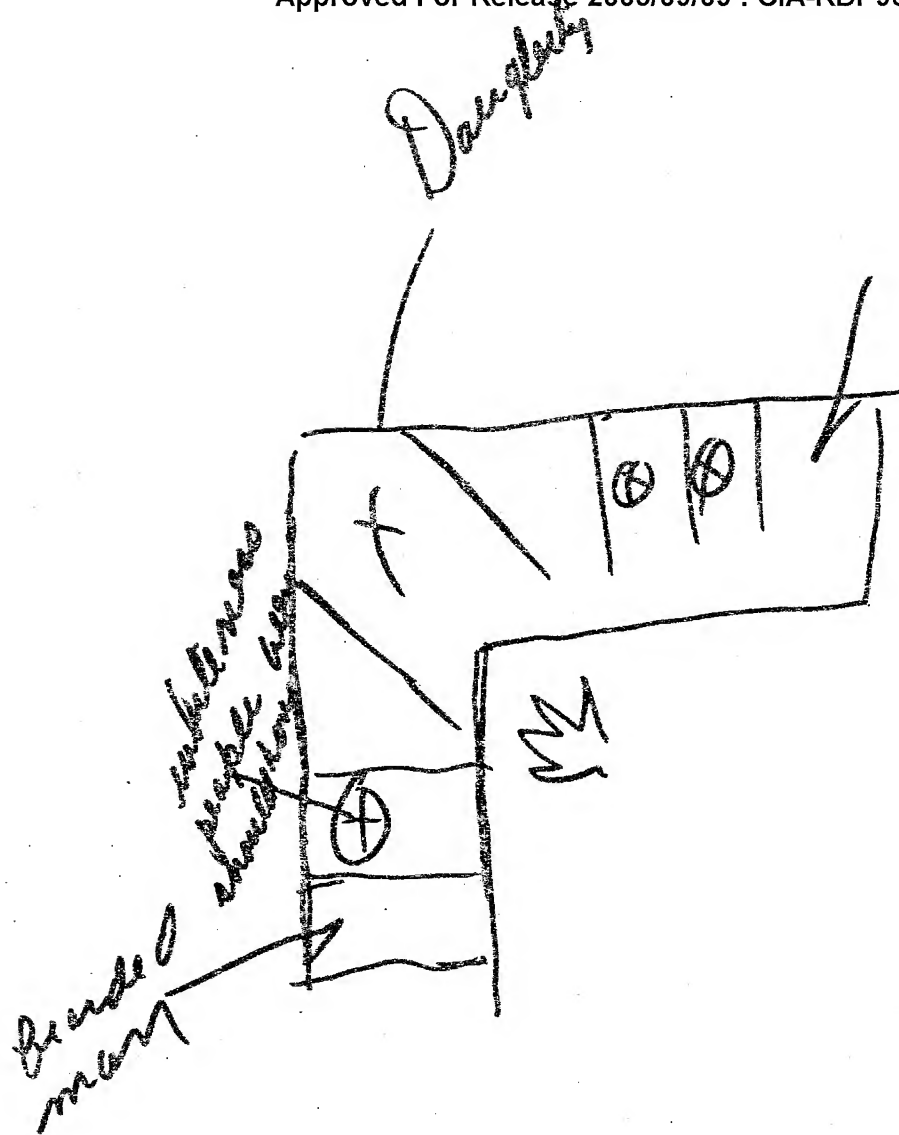
**TAB**





OVERVIEW

(2)



3

**TAB**



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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CCC-90

1. (S) The remote viewer has been exposed to open source news media information as well as classified overhead imagery and photographs of many of the hostages. He was briefed on the current status of the hostage situation and told that the whereabouts of the hostages was not known.
2. (S) At the time of the session the viewer was asked to locate Mr. Daugherty. The viewer was asked to describe Daugherty's location, and determine if there were other hostage personnel in the area. The viewer was shown the attached photo so that he might be able to "beacon" on Mr. Daugherty.

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